

Wagner And The Romantic Hero

One of the most controversial figures in the history of ideas as well as music, Richard Wagner continues to stimulate debate whenever his works are performed. Drawing upon the scholarship of The New Grove Dictionary of Opera, the most comprehensive dictionary of opera in the world, Barry Millington offers a concise, portable survey and guide, which will make a welcome addition to the shelf of anyone who loves opera. Millington has completely updated the original pieces and contributed four new chapters on Wagner, including a summary of Wagner productions from 1876 to the present day, a suggested listening and viewing gyide, complete chronology of Wagner's operas, and a glossary of terms that will delight any opera-goer. In addition, there are detailed entries on each of Wagner's operas, a main biographical section and a group of separate articles on such topics as Leitmotif and Gesamtkunstwerk, as well as a newly revised updated article on Bayreuth. Complete with a new preface, updated bibliography, glossary, and discography—including first release dates of each recording—The New Grove Guide to Wagner and his Operas furnishes both seasoned Wagner-lovers and neophytes with all they require for an in-depth appreciation of this unique historical figure.

The work of Richard Wagner is a continuing source of artistic inspiration and ideological controversy in literature, philosophy, and music, as well as cinema. In Wagner and Cinema, a diverse group of established and emerging scholars examines Wagner's influence on cinema from the silent era to the present. The essays in this collection engage in a critical dialogue with existing studies—extending and renovating current theories related to the topic—and propose unexplored topics and new methodological perspectives. The contributors discuss films ranging from the 1913 biopic of Wagner to Ridley Scott's Gladiator, with essays on silent cinema, film scoring, Wagner in Hollywood, German cinema, and Wagner beyond the soundtrack. Since his emergence from the Flemish avant-garde movement of the 1980s, Ivo van Hove's directorial career has crossed international boundaries, challenging established notions of theatre-making. He has brought radical interpretations of the classics to America and organic acting technique to Europe. Ivo van Hove Onstage is the first full English language study of one of theatre's most prominent iconoclasts. It presents a comprehensive, multifaceted account of van Hove's extraordinary work, including key productions, design innovations, his revolutionary approach to text and ambience, and his relationships with specific theatres and companies.

The Companion is an essential, interdisciplinary tool for those both familiar and unfamiliar with Wagner's Ring. It opens with a concise introduction to both the composer and the Ring, introducing Wagner as a cultural figure, and giving a comprehensive overview of the work. Subsequent chapters, written by leading Wagner experts, focus on musical topics such as leitmotif, and structure, and provide a comprehensive set of character portraits, including leading players like Wotan, Brunnhilde, and Siegfried. Further chapters look to the mythological background of the work and the idea of the Bayreuth Festival, as well as critical reception of the Ring, its relationship to Nazism, and its impact on literature and popular culture, in turn offering new approaches to interpretation including gender, race and environmentalism. The volume ends with a history of notable stage productions from the world premiere in 1876 to the most recent stagings in Bayreuth and elsewhere.

The Genesis and Impact of a Political Faith

Wagner Moments

Drama and the World of Richard Wagner

Richard Wagner As Poet and Thinker

A Centennial Reappraisal

The Cambridge Companion to Wagner's Der Ring des Nibelungen

The relationship between Romanticism and film remains one of the most neglected topics in film theory and history, with analysis often focusing on the proto-cinematic significance of Richard Wagner's music-dramas. One new and interesting way of examining this relationship is by looking beyond Wagner, and developing a concept of audio-visual explanation rooted in Romantic philosophical aesthetics, and employing it in the analysis of film discourse and representation. Using this concept of audio-visual explanation, the cultural image of the Hungarian pianist and composer Franz Liszt, a contemporary of Wagner and another significant practitioner of Romantic audio-visual aesthetics, is examined in reference to specific case studies, including the rarely-explored films Song Without End (1960) and Lisztomania (1975). This multifaceted study of film discourse and representation employs Liszt as a guiding-thread, structuring a general exploration of the concept of Romanticism and its relationship with film more generally. This exploration is supported by new theories of representation based on schematic cognition, and the recently-developed film theory of Jacques Rancière. Individual chapters address the historical background of audio-visual explanation in Romantic philosophical aesthetics, Liszt's role in the historical discourses of film and film music, and various filmic representations of Liszt and his compositions. Throughout these investigations, Will Kitchen explores the various ways that films explain, or 'make sense' of things, through a 'Romantic' aesthetic combination of sound and vision.

A Knight at the Opera examines the remarkable and unknown role that the medieval legend (and Wagner opera) Tannhäuser played in Jewish cultural life in the nineteenth and early twentieth centuries. The book analyzes how three of the greatest Jewish thinkers of that era, Heinrich Heine, Theodor Herzl, and I. L. Peretz, used this central myth of Germany to strengthen Jewish culture and to attack anti-Semitism. Readers will see how Tannhäuser evolves from a medieval knight to Peretz's pious Jewish scholar in the Land of Israel. The book also discusses how the founder of Zionism, Theodor Herzl, was so inspired by Wagner's opera that he wrote The Jewish State while attending performances of it. A Knight at the Opera uses Tannhäuser as a way to examine the changing relationship between Jews and the broader world during the advent of the modern era, and to question if any art, even that of a prominent anti-Semite, should be considered taboo.

"100 Wagner Moments: Have you had one?" The music-dramas of Richard Wagner have, for the last 150 years, thrilled and amazed listeners everywhere. In Wagner Moments, author J. K. Holman has assembled 100 such moments, from the living and dead, famous and not so famous, from Charles Baudelaire to Plácido Domingo, musicians and non-musicians. Mr. Holman edits these stories, placing them in their biographical and historical context.

Wagner and the Romantic HeroCambridge University Press

Music, Culture and Social Reform in the Age of Wagner

Theology of Wagner's Ring Cycle II

A Story of Central European Subjectivity

The Imaginary Capital

Classical Form and Meaning in Wagner's Ring

Wagner in Retrospect

Der fliegende Holländer is the first of Wagner's operas that the author considered to be representative of his mature style. The Dutchman embodies one of the major themes that recur throughout Wagner's work: that of a central character seeking redemption from a loving woman. Originally taken from a story by Heinrich Heine, Wagner extended and enriched his musical and dramaturgical language to produce an opera of extraordinary power.An essay in the guide places the opera in the context of emerging German Romanticism, and another highlights the musical riches of the score. A further article explores the emerging importance of myth to Wagner and his contemporaries. As well as a detailed description of the work's performance history, the volume contains Wagner's own instructions to his performers and his programme note about the overture. Illustrations, a thematic guide, the full libretto with English translation and reference sections are also included.Contains:Behind Der fliegende Holländer, John WarrackAn Introduction to Der fliegende Holländer, John DeathridgeLoneliness, Love and Death, William VaughanHow Wagner Found the Flying Dutchman, Mike AshmanOf Storms and Dreams: Reflections on the Stage History of Der fliegende Holländer, Katherine SyerThe Overture to Der fliegende Holländer, Richard WagnerRemarks on Performing the Opera Der fliegende Holländer, Richard WagnerDer fliegende Holländer: Poem by Richard WagnerThe Flying Dutchman: English translation by Lionel Salter

Through his reading of primary and secondary classical sources, as well as his theoretical writings, Richard Wagner developed a Hegelian-inspired theory linking the evolution of classical Greek politics and poetry. This book demonstrates how, by turning theory into practice, Wagner used this evolutionary paradigm to shape the music and the libretto of the Ring cycle. Foster describes how each of the Ring's operas represents a particular phase of Greek poetic and political development: Das Rheingold and Die Walküre create epic national identity in its earlier and later stages respectively; Siegfried expresses lyric personal identity; and Gotterdammerung destructively culminates with a tragi-comedy about civic identity. This study sees the Greeks through the lens of those scholars whose work influenced Wagner most, focusing on epic, lyric, and comedy, as well as Greek tragedy. Most significantly, the book interrogates the ways in which Wagner uses Greek aesthetics to further his own ideological goals.

This book examines the political resonances of E. M. Forster's representations of music, offering readings of canonical and overlooked works. It reveals music's crucial role in his writing and draws attention to a previously unacknowledged eclecticism and complexity in Forster's ideological outlook. Examining unobtrusive musical allusions in a variety of Forster's writings, this book demonstrates how music provided Forster with a means of reflecting on race and epistemology, material culture and colonialism, literary heritage and national character, hero-worship and war, and gender and professionalism. It unveils how Forster's musical representations are mediated through a matrix of ideas and debates of his time, such as those about evolution, empire, Britain's relationship with the Continent, the rise of fascism, and the emergence of musicology as an academic discipline.

This critical study locates musical monumentality, a central property of the nineteenth-century German repertoire, at the intersections of aesthetics and memory. In examples including Beethoven, Liszt, Wagner and Bruckner, Rehding explores how monumentality contributes to an experiential music history and how it conveys the sublime to the listening public.

The Cambridge Companion to Wagner

Commemoration and Wonderment in Nineteenth Century Germany

Richard Wagner and the Style of the Music-drama

Music and Monumentality

The Palgrave Handbook of Steam Age Gothic

Franz Liszt

Quinn's biography of the musician Franz Liszt (1811-1886) explores his creation of various subjective stances, anchored in ideas about nation, religion, and art. These subjectivities helped Liszt forward his artistic and aesthetic agendas.

? Nazism was deeply rooted in German culture. From the fertile soil of German Romanticism sprang ideas of great significance for the genesis of the Third Reich ideology—notions of the individual as a mere part of the national collective, and of life as a ceaseless struggle between opposing forces. This book traces the origins of the "political religion" of Nazism. Ultra-nationalism and totalitarianism, racial theory and anti-Semitism, nature mysticism and occultism, eugenics and social Darwinism, adoration of the Führer and glorification of violence—all are explored. The book also depicts the dramatic development of the Nazi movement—and the explosive impact of its political faith, racing from its bloody birth in the trenches of World War I to its cataclysmic climax in the Holocaust and World War II.

(Vol. 1.) Wagner's Ring is one of the greatest of all artworks of Western civilization, but what is it all about? The power and mystery of Wagner's creation was such that he himself felt he stood before his work "as though before some puzzle." A clue to the Ring's greatness lies in its multiple avenues of self-disclosure and the corresponding plethora of interpretations that over the years has granted ample scope for directors and will no doubt do so well into the distant future. One possible interpretation, which Richard Bell argues should be taken seriously, is the Ring as Christian theology. In this first of two volumes, Bell considers, among other things, how the composer's Christian faith can be detected in the "forging" of his Ring; looking at how he appropriated his sources (whether they be myths and sagas, writers, poets, or philosophers) and considering works composed around the same time, especially his Jesus of Nazareth — back cover.

In this book on Richard Wagner's compelling but enigmatic masterpiece Götterdämmerung, the final opera of his monumental Ring tetralogy, Alexander H. Shapiro advances an ambitious new interpretation which uncovers intriguing new facets to the work's profound insights into the human condition. By taking a fresh look at the philosophical and historical influences on Wagner, and critically reevaluating the composer's intellectual worldview as revealed in his own prose works, letters, and diary entries, the book challenges a number of conventional views that continue to impede a clear understanding of this work's meaning. The book argues that Götterdämmerung, and hence the Ring as a whole, achieves coherence when interpreted in terms of contemporary nineteenth-century theories of progress, and, in particular, G.W.F. Hegel's philosophies of mind and history. A central target of the book is the article of faith that has come to dominate Wagner scholarship over the years – that Wagner's encounter in 1854 with Arthur Schopenhauer's philosophy conclusively altered the final message of the Ring from one of historical optimism to existential pessimism. The author contends that Schopenhauer's uncompromising denigration of the will and denial of the possibility for human progress find no place in the written text of the Ring or in a plausible reading of the final musical setting. In its place, the author discovers in the famous Immolaton Scene a celebration of mankind's inexhaustible capacity for self-improvement and progress. The author makes the further compelling case that this message of progress is communicated not through Siegfried, the traditional male hero of the drama, but through Brunnhilde, the warrior goddess who becomes a mortal woman. In her role as a battle-tested world-historical prophet she is the true revolutionary change agent of Wagner's opera who has the strength and vision to comprehend and thereby shape human history. This highly lucid and accessible study is aimed not only at scholars and researchers in the fields of opera studies, music and philosophy, and music history, but also Wagner enthusiasts, and readers and students interested in the history and philosophy of the nineteenth century.

Bulletin bibliographique de la Société internationale arthurienne

Historical Dictionary of Opera

Richard Wagner's Women

Franz Liszt and Audio-Visual Explanation

Heine, Wagner, Herzl, Peretz, and the Legacy of Der Tannhäuser

De fliegender Holländer

What IS opera? Contributors to The Oxford Handbook of Opera respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents. Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons, audience, and creators. The synergy of power, performance, and identity recurs thematically throughout the volume's major topics: Words, Music, and Meaning; Performance and Production; Opera and Society; and Transmission and Reception. Individual essays engage with repertoire from Monteverdi, Mozart, and Meyerbeer to Strauss, Henze, and Adams in studies of composition, national identity, transmission, reception, sources, media, iconography, humanism, the art of collecting, theory, analysis, commerce, singers, directors, criticism, editions, politics, staging, race, and gender. The title of the penultimate section, Opera on the Edge, suggests the uncertainty of opera's future: is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting, and, well, operatic? In an epilogue to the volume, a contemporary opera composer speaks candidly about opera composition today. The Oxford Handbook of Opera is an essential companion to scholars, educators, advanced students, performers, and knowledgeable listeners: those who simply love opera.

By the early 1830s the old school of Gothic literature was exhausted. Late Romanticism, emphasizing as it did the uncertainties of personality and imagination, gave it a new lease of life. Gothic—the literature of disturbance and uncertainty—now produced works that reflected domestic fears, sexual crimes, drug filled hallucinations, the terrible secrets of middle class marriage, imperial horror at alien invasion, occult demonism and the insanity of psychopaths. It was from the 1830s onwards that the old gothic castle gave way to the country house drawing room, the dungeon was displaced by the sewers of the city and the villains of early novels became the familiar figures of Dr. Jekyll and Jack the Ripper. After the death of Prince Albert (1861), the Gothic became darker, more morbid, obsessed with demonic lovers, blood sucking ghouls, blood stained murderers and deranged doctors. Whilst the gothic architecture of the Houses of Parliament and the new Puginesque churches upheld a Victorian ideal of sobriety, Christianity and imperial destiny, Gothic literature filled these new spaces with a dread that spread like a plague to America, France, Germany and even Russia. From 1830 to 1914, the period covered by this volume, we saw the emergence of the greats of Gothic literature and the supernatural from Edgar Allan Poe to Emily Bronte, from Sheridan Le Fanu to Bram Stoker and Robert Louis Stevenson. Contributors also examine the fin-de-siècle dreamers of decadence such as Arthur Machen, M P Shiel and Vernon Lee and their obsession with the occult, folklore, spiritualism, revenants, ghostly apparitions and cosmic annihilation. This volume explores the period through the prism of architectural history, urban studies, feminism, 'hauntology' and much more. 'Horror,' as Poe teaches us, 'is the soul of the plot.'

Simon Callow, the celebrated author of Orson Welles, delivers a dazzling, swift, and accessible biography of the musical titan Richard Wagner and his profoundly problematic legacy—a fresh take for seasoned acolytes and the perfect introduction for new fans. Richard Wagner's music dramas have never been more popular or more divisive. His ten masterpieces, created against the backdrop of a continent in severe political and cultural upheaval, constitute an unmatched body of work. A man who spent most of his life in abject poverty, inspiring both critical derision and hysterical hero-worship, Wagner was a walking contradiction: belligerent, flirtatious, capricious, demanding, visionary, and poisonously anti-Semitic. Acclaimed biographer Simon Callow evokes the intellectual and artistic climate in which Wagner lived and takes us through his most iconic works, from his pivotal successes in The Flying Dutchman and Lohengrin, to the musical paradigm shift contained in Tristan and Isolde, to the apogee of his achievements in The Ring of the Nibelung and Parsifal, which debuted at Bayreuth shortly before his death. Being Wagner brings to life this towering figure, creator of the most sublime and most controversial body of work ever known.

Richard Wagner as poet? Yes! This hitherto unpublished study invites the reader to see Wagner's texts not just as opera librettos but as dramatic poems in their own right. An authority on German literature, Robertson offers an engaging account of the poems in the light of nineteenth-century drama and the changing currents of social and religious thought. John George Robertson was the foundational professor of German Language and Literature in London University, 1903-33. He was the husband of Australian novelist Henry Handel Richardson. Their lifelong love of Wagner's operas, which began when they met in Leipzig as students in the 1880s, is evident in this book.

The New Grove Guide to Wagner and His Operas

Cé zanne's Early Imagery

Singers and Performance in the Late Nineteenth Century

A Celebration of Favorite Wagner Experiences

Wagner's Ring Cycle and the Greeks

Richard Wagner is remembered as one of the most influential figures in music and theatre, but his place in history has been marked by, and his impact amount of, controversy. His attitudes towards the Jews and the appropriation of his operas by the Nazis, for example, have helped to construct a historical persona that sits uncomfortably with modern sensibilities. Yet Wagner's absolutely central position in the operatic canon continues. This volume serves as a timely reminder of his ongoing musical, cultural, and political impact. Contributions by specialists from such varied fields as musical history, German literature and cultural studies, opera production, and political science consider a range of topics, from trends and problems in the history of stage production to the representations of gender and sexuality. With the inclusion of invaluable and reliably up-to-date biographical data, this collection will be of great interest to scholars, students, and enthusiasts.

No description available.

Challenging received views of music in nineteenth-century German thought, culture and society, this 2010 book provides a radical reappraisal of its socio-political meanings and functions. Garratt argues that far from governing the nineteenth-century musical discourse and practice, the concept of artistic autonomy and the aesthetic categories bequeathed by Weimar classicism were persistently challenged by alternative models of music's social role. The book investigates these competing models and the social projects that gave rise to them. It interrogates nineteenth-century musical discourse, discussing a wide range of manifestos championing musical democratization or seeking to make music an engine for the transformation of society. In addition, it explores institutions and movements that attempted to realize these goals, and compositions – by Mendelsöhn, Lortzing and Liszt as well as Wagner - in which the relation between aesthetic and social claims is programmatic.

The Oxford Handbook of Music and Medievalism provides a snapshot of the diverse ways in which medievalism—the retrospective immersion in the images, sounds, narratives, and ideologies of the European Middle Ages—powerfully transforms many of the varied musical traditions of the last two centuries. Thirty-three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth-century opera to medievalism in contemporary video game music, thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography. While some chapters focus on key medievalist works such as Orff's Carmina Burana or Peter Jackson's Lord of the Rings films, others explore medievalism in the oeuvre of a single composer (e.g. Richard Wagner or Arvo Pärt) or musical group (e.g. Led Zeppelin). The topics of the individual chapters include both well-known works such as John Boorman's film Excalbur and also less familiar examples such as Eduard Lalo's Le Roi d'Ys. The authors of the chapters approach their material from a wide array of disciplinary perspectives, including historical musicology, popular music studies, music theory, and film studies, examining the intersections of medievalism with nationalism, romanticism, ideology, nature, feminism, or spiritualism. Taken together, the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism.

A Knight at the Opera

Wagner's Parsifal

Nuremberg

The Making of Theatre History

The Ibsen Cycle

Karen Henson explores a wealth of new historical material about singers and opera performance in the late nineteenth century.

William Kinderman's detailed study of Parsifal, described by the composer as his "last card," explores the evolution of the text and music of this inexhaustible yet highly controversial music drama across Wagner's entire career. This book offers a reassessment of the ideological and political history of Parsifal, shedding new light on the connection of Wagner's legacy to the rise of National Socialism in Germany. The compositional genesis is traced through many unfamiliar manuscript sources, revealing unsuspected models and veiled connections to Wagner's earlier works. Fresh analytic perspectives are revealed, casting the dramatic meaning of Parsifal in a new light. Much debated aspects of the work, such as Kundry's death at the conclusion, are discussed in the context of its stage history. Path-breaking as well is Kinderman's analysis of the religious and ideological context of Parsifal. During the half-century after the composer's death, the Wagner family and the so-called Bayreuth circle sought to exploit Wagner's work for political purposes, thereby promoting racial nationalism and anti-Semitism. Hitherto unnoticed connections between Hitler and Wagner's legacy at Bayreuth are explored here, while differences between the composer's politics as an 1849 revolutionary and the later response of his family to National Socialism are weighed in a nuanced account. Kinderman combines new historical research, sensitive aesthetic criticism, and probing philosophical reflection in this most intensive examination of Wagner's culminating musical drama.

Designed as a companion volume to 2006's Inside the Ring, which focused on the four operas comprising Richard Wagner's Der Ring des Nibelungen, this new volume features more than a dozen original essays focusing on all of Wagner's non-Ring operas. Part One looks at the individual operas, including Der fliegende Holländer, Tannhäuser, Lohengrin, Tristan und Isolde, Die Meistersinger von Nürnberg, and Parsifal. Part Two reveals the connections between Wagnerian opera and other arts, including dance, filmmaking, and fiction. Finally, Part Three examines Wagner's operas in performance, featuring interviews with mezzo-soprano Michelle DeYoung and heldentenor Ben Heppner, both well-known for their Wagnerian performances. The book includes many photographs from current productions by the Metropolitan Opera and other opera companies, along with bibliographies and a discography of recommended performances.

New essays demonstrating and exploring the abiding fascination of Wagner's controversial work.

The Story of the Most Provocative Composer Who Ever Lived

Theatre survey

The Oxford Handbook of Opera

Wagner Outside the Ring

Wagner & Cinema

E. M. Forster and Music

Examines Cezanne's use of imagery in his earliest works, the years before he turned to impressionism

What did Richard Wagner know about ancient Greece? More importantly, what did he think he knew? How did Wagner's attitudes towards the past shape his construction of the Ring cycle? Classically Romantic attempts to answer these questions through an examination of Wagner's intellectual background and the structure of the Ring itself. The book explores the differences between Wagner's "romantic classicism" and traditional "philological classicism." Anticipating the "Great Books" movement of the twentieth century, Wagner's views were an interesting blend of classical formalism and romantic idealism. Wagner believed, for instance, that classical literature was important, not because it shed light on the past, but because it had "continued relevance" to each succeeding generation. The classics purified and redeemed ancient society, Wagner concluded, and only an equivalent type of work could purify and redeem the modern world. It was out of a desire to create a "modern classic" that Wagner's four-drama cycle, Der Ring des Nibelungen, arose. In Wagner's romantic view of the past, Greek tragedy was the only perfectly unified form of art. The composer believed that, in ancient tragedy, all the arts worked together harmoniously so as to guide the audience towards a single, significant purpose: a harmonious social order. In this way, although Wagner saw himself as imitating classical models, his ultimate goal was identical to that of many Romantic Age social reformers. Fundamental aspects of Wagnerian drama may thus ultimately be traced to the composer's unusual combination of the classical and the romantic. For example, Wagner's central concept of the Gesamtkunstwerk, the "total work of art" in which every artistic element perfectly with every other artistic element, has a direct corseion to the composer's desire to recreate classical tragedy, the one form of art in which he believed those elements had been unified. By examining each of Aristotle's six constituent elements of tragedy (plot, music, speech, thought, character, and spectacle), Classically Romantic demonstrates what Wagner envisioned when he sought a perfect "copy" of all the components of art. Perhaps the most important of the book's contributions is its demonstration that the leitmotif, usually regarded solely as a musical phenomenon, was actually a thematic principle of construction employed on many levels of the drama. Wagner introduced were repeated themes of plot, characterization, speech, and imagery, all endowed with meaning in a manner precisely parallel to that of the musical leitmotifs. Moreover, since Wagner dictated nearly every aspect of how the original productions of his work were staged, even visual elements of the drama could be given a consistent, "thematic" role. Colors, images of light and darkness, and mist all serve as "visual leitmotifs" in much the same way that one can also speak of musical leitmotifs, leitmotifs of plot, character leitmotifs, and so on.

Finally, Wagner's desire to bring all social classes together in a festival similar to the Great Dionysia of ancient Athens helps explain why the composer created the Wagner Societies throughout Germany in his own lifetime and why the Festspielhaus of Bayreuth was established as it was, with annual festivals rather than continual performances...

Richard Wagner continues to be the most controversial artist in history, a perpetually troubling figure in our cultural consciousness. The unceasing debate over his works and their impact—for and against—is one reason why there has been no genuinely comprehensive modern account of his musical dramas until now. Dieter Borchmeyer's book is the first to present an overall picture of these musical dramas from the standpoint of literary and theatrical history. It extends from the composer's early works—still largely ignored—to the Ring Cycle and Parsifal, and includes Wagner's unfinished works and operas he never set to music. Through lively prose, we come to see Wagner as a librettist—and as a man of letters—rather than primarily as musical composer. Borchmeyer uncovers a vast field of cultural and historical cross-references in Wagner's works. In the first part of the book, he sets out in search of the various archetypal scenes, opening up the composer's dramatic workshop to the reader. He covers all of Wagner's operas, from early juvenilia to the canonical later works. The second part examines Wagner in relation to political figures including King Ludwig II and Bismarck, and, importantly, in light of critical reactions by literary giants—Thomas Mann, whom Borchmeyer calls "a guiding light in this exploration of the fields that Wagner filled," and Nietzsche, whose appeal to "philology" is a key source of inspiration in attempts to grapple with Wagner's works. For more than twenty years, Borchmeyer has placed his scholarship at the service of the famed Bayreuth Festival. With this volume, he gives us a summation of decades of engagement with the phenomenon of Wagner and, at the same time, the result of an abiding critical passion for his works.

Want a true balm for the soul? My Travels with Wagner tells the story of how author Chris McQuaid's journey took him from young Irish soldier suffering from PTSD, to the finest opera houses in Europe and a passion for the music of Richard Wagner. The 19th-century composer produced dramatic operas and musical works that greatly influenced the course of Western music. It was a lover of Wagner's music long before I came to Ireland and listened for hours on the floor of my brother's flat in Putney, in the early 1950s. Soon afterwards I went to Bayreuth! and went on going. When I came to Ireland, I joined the Wagner Society and met Ireland's supreme Wagnerian, Chris McQuaid. I left the society when he did, in deep sympathy, and sharing his unparalleled love and knowledge. It is reflected, over again, in this book, rich in passionate concern for

Being Wagner

My Travels with Wagner

Wagner and the Romantic Hero

Ivo van Hove Onstage

Understanding Nazi Ideology

Romanticism and Film

Few major artists have aroused the ire and adulation of successive generations as persistently as Richard Wagner. He was the centre of controversy during his lifetime and yet, when he died, he was the most idolized man in Germany. The situation has not changed much since then. Simon Williams explores the reasons for this adulation and antipathy by examining an aspect that may be a fundamental cause for this radical division in the reception of Wagner's work, the phenomenon of heroism. Williams analyses this heroism as a function of Wagner's theatre and music, beginning with a definition and examination of the concept of the hero. The book also discusses all thirteen stage works by Wagner and the phenomenon of heroism and Wagner's adaptation of the figure of the Romantic hero. Williams offers a theatrical, musical, and cultural re-evaluation of one of the most enduring figures in the arts.

The information in the Historical Dictionary of Opera will help the reader identify central figures, works, concepts, and trends in the history of opera through selectively chosen entries that provide essential information and integrate that content within broad social or stylistic narratives. This is done through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced dictionary entries on important persons, composers, individual keystone operas, cities and terms. This book is a vital reference tool for students, teachers, and to all opera lovers, performers, and composers who seek information about the development of the genre.

*Attempting no less a task than to demonstrate that Ibsen planned his last twelve plays, beginning with Pillars of Society, as a cycle paralleling exactly Hegel's account of the evolution of the human consciousness, The Phenomenology of Mind. Johnston offers a fresh look at the Norwegian master. Although there is little specific biographical data in support of the author's thesis, he argues compellingly for it in his analysis of the texts themselves. After discussing Hegel's dramatic method of exposition and Ibsen's philosophy, Johnston examines each of the twelve plays in considerable detail. Provocative and sophisticated in its approach, this volume should be widely available to scholars and advanced students of modern drama. --Library Journal

The Design of the Plays from Pillars of Society to When We Dead Awaken

Opera Acts

The Oxford Handbook of Music and Medievalism

A Companion to Wagner's Parsifal

The Consolations of History: Themes of Progress and Potential in Richard Wagner's Gotterdammerung

Essays on the Operas, Their Performance and Their Connections with Other Arts